

Mamaos Art at Sanggar Sekar Panghegar in Cianjur City

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ABSTRACT

The purpose of this research is to describe the development and the way to preserve *mamaos* art in Cianjur City. A qualitative method for this research was employed to reveal the development and the efforts to preserve *Mamaos* art at Sanggar Sekar Panghegar in Cianjur City. Data were collected through observation, documentation, and interview. The results of this study reveal (1) the development of *Mamaos* art has experienced much progress; (2) the efforts to preserve the *Mamaos* art has received the support of the government, artists, and the community in Cianjur City. *Mamaos* Art at the Sekar Panghegar Studio has developed since 2000 with a majority of young players. In terms of development, *Mamaos* art at Sanggar Sekar Panghegar is considerably advancing, which is evidenced by the existence of *Mamaos* art to perform at celebrations both in the area and outside the region. The efforts to preserve the *Mamaos* art at Sanggar Sekar Panghegar have been made by all levels of society, artists, and government officials in Cianjur City to ensure the vitality of the art.

Keywords: *Cianjur, local art, mamaos*

1. INTRODUCTION

Indonesia is very rich in culture from Sabang to Merauke. There are various races and ethnic groups that have their own culture. These differences cause Indonesia to be rich in culture. According to Koentjaraningrat (2009), culture is the result of human creativity, initiative, and taste. Every culture in the world has a main content that includes seven elements, namely language, knowledge systems, social organization, systems for living tools and technology, systems for livelihoods, religious systems, and arts. Culture is the work of humans in maintaining and improving living standards, as well as the process of environmental adaptation. Culture is dynamic or always changing in nature.

One form of culture is art. According to Matta (1996), arts in its various forms is a human effort to describe and express something that he feels in his mind about various realities of existence, through various forms of expression that are beautiful and have a strong influence. Various forms of regional art are scattered throughout Indonesia. Regional arts spread throughout Indonesia,

especially in Java, such as *kuda lumping*, *sisingaan*, *angklung wayang golek*, *kuda rénggong* and others, are the cultural heritage of the ancestors of the Indonesian. According to Rusyana (in Isnéndés, 2014), local wisdom or local community wisdom is the ability of the community to manage the facilities God has given to humans. These facilities are physical, biological, community, norms, culture, and religion.

The city of Cianjur is one of the districts that is administratively included in the province of West Java. One of the regional arts that have existed and developed until now is *Mamaos*. *Mamaos* art originated from rhymes but it was developed by R.A.A. Koesoemahningrat (*Dalem Pancaniti*) and Eyang Wasitadiredja became a new cultural art, which was named *Mamaos* art. Natamihardja (2009) also suggests the meaning of *mamaos*. *Mamaos* is based on the word (etymology), *maos*, another language from *maca*. So, the word *maca* means *maos* which are read a lot, not only reads as a text. The word *mamaos* only exists in Cianjur. In other areas, it is often referred to as Sundanese Cianjuran song.

2. METHOD

According to Sherman and Webb (1988), qualitative research is concerned with meanings as they appear to or are achieved by persons in lived social situations. Meanwhile, Bogdan and Biklen (1982) state that qualitative research is descriptive in which the data is collected in the form of words or pictures rather than numbers. Data in the form of quotes from documents, field notes, and interviews or excerpts from videotapes, audiotapes, or electronic communications are used to present the findings of the study. This study uses several instruments which include camera, device, notebook, and interview guideline. The camera is used to document the data during the study. The device is used to record the interview. The notebook is used to note important things related to the study, especially during the interview. The interview guideline is used to guide the researcher during the interview as well as to focus the chat on the objectives.

3. FINDINGS AND DISCUSSION

The findings and the discussions of this study include three things, namely the background of *Mamaos* art, the development of *Mamaos* art, The Values and Patterns of *Mamaos* art, and the efforts to preserve the *Mamaos* art.

3.1. The Background of *Mamaos* Art

According to Su'eb (1997), *mamaos* is a kind of music that was born during the Dutch occupation of the Priangan. According to Su'eb (1997), this music was born in the district of Cianjur which was the capital of the Priangan Residency. The figure behind the emergence of this music is the regent of Cianjur named Raden Aria Adipati (RAA) Kusumaningrat (1834-1864) or known as *Dalem Pancaniti* who gave birth to this music with the help of the *nayaga lebet*. *Mamaos* is Sundanese sound art that uses a set of accompaniment musical instruments consisting of *kacapi indung*, *kacapi rincik*, *suling*, and *rebab*. According to a study conducted by Sukanda, Atmadinata, and Sulaeman (1977), the process of creating Cianjuran *Tembang* art reached its peak in the 1840s. At that time, the regent in Cianjur was R. A. A. Kusumaningrat or better known as *Dalem Pancaniti* who ruled in 1834-1864. *Mamaos* is one type of art that is included in the "classical" Sundanese art. The nature of "*keklasikan*" Sundanese Cianjuran is very visible from its shape as a product of Sundanese traditional music in the past, which is very unique when compared to other Sundanese sound art. Nevertheless, as a cultural product, Sundanese Cianjuran cannot escape from the process of development which, of course, is influenced by outside cultures. This based on a musical analysis of the Sundanese Cianjuran song in the 1897s, the 1905s, the 1920s, and the 1960s, shows a change. These changes are increasingly visible when compared to Sundanese songs

in the 21st century.

Factually, the birth of the Sundanese Cianjuran art was realized in Cianjur, but in subsequent developments, the art spread to almost all corners of West Java. Until now the art is still alive, even known in foreign countries. This fact shows that the *Tembang Sunda* Cianjuran experienced the process of spreading from the fort of the Cianjur regency to the wider community. However, the process of spreading the Sundanese Cianjuran art as a *menak* can be expected not to occur simultaneously. There was a tendency before the Sundanese Cianjuran song spread outside Cianjur, it was firstly experienced a process of establishment in the internal district of regency. Subsequently, it spread only to the outside circles of Cianjur and then spread to the general public.

Mamaos is still a show that is enough to captivate the hearts of the audience. Although these cultural heritages have begun to compete fiercely with the entry of foreign cultures and arts into the homeland, the dance still shows high appeal. To date, no historical record has been able to explain the origin of this dance, only verbal history passed down from generation to generation.

Mamaos art at Sanggar Sekar Panghegar Cianjur City is still popular with the community, this is because the art of *mamaos* can present in the form of art that can entertain and delight all walks of life in its performance.

Based on the result of the interview, it was obtained that the *mamaos* art at Sanggar Sekar Panghegar Cianjur City had been born in 2000 which was founded by Dedi with his desire that there is a place to accommodate and revive the soul of art among the people. Dedi, Chairperson of Sanggar Sekar Panghegar explained in his interview on May 31, 2020, at

WIB at his studio, as follows:

Kang Dedi: "Kesenian mamaos di Sanggar Sekar Panghegar Kota Cianjur telah lahir sejak tahun 2000, sebagai wadah untuk menyalurkan jiwa seni dari masyarakat Cianjur." Pada awal berdirinya kesenian mamaos di Sanggar Sekar Panghegar Kota Cianjur hanya memiliki beberapa anggota dan peralatan yang

sangat minim. Setiap latihan mamaos selalu diadakan di halaman depan rumah para anggotanya secara bergilir tiap minggunya, latihan dipimpin oleh Kang Dedi. Setiap latihan dilakukan dengan peralatan yang sederhana kacapi indung, kacapi rincik, dan suling. Kesenian Mamaos Sanggar Sekar Panghegar Kota Cianjur pada awal pementasannya tidak langsung mementaskan pertunjukannya di hajatan-hajatan warga melainkan melakukan pertunjukan di depan halaman depan rumah para warga itupun dengan peralatan seadanya dan tanpa memakai kostum.pementasan itu pun dilakukan tanpa di undang ataupun dibayar, namun sebagai promosi dari grup kesenian mamaos kepada masyarakat"

[Rifki: Kang, how did *Mamaos* Art begin at Sanggar Sekar Panghegar?

Kang Dedi: "*Mamaos* art in Sanggar Sekar Panghegar, Cianjur City has been born since 2000, as a forum to channel the artistic spirit of the Cianjur community." At the beginning of the establishment of the *mamaos* art in Sanggar Sekar Panghegar, Cianjur, it only had a few members and very minimal equipment. Each *mamaos* exercise is always held in the front yard of the members' houses in turns every week, the practice is led by Kang Dedi. Each exercise is done with simple equipment with a *kacapi indung*, *kacapi rincik*, and a *flute*. At the beginning of its performance, *Mamaos* Art Sanggar Sekar Panghegar, Cianjur, did not immediately stage its performances at residents' celebrations but performed performances in front of the front yards of the residents' houses with makeshift equipment and without wearing costumes. The performance was also carried out without being invited or paid but as a promotion of the *mamaos* art group to the community"].

"The *mamaos* art at Sanggar Sekar Panghegar of Cianjur City has been born since 2000, as a forum to channel the soul of art from the Cianjur community."

At the beginning of the establishment of *mamaos* art at the Sanggar Sekar Panghegar, Cianjur City only had a few members and very minimal equipment. Every *mamaos* practice is always held in the front yard of the house of the members in rotation every week, the training is led by Dedi. Each exercise was carried out with simple instruments such as *kacapi indung*, *kacapi rincik*, and *suling*.

Mamaos art Sanggar Sekar Panghegar City of Cianjur at the beginning of the performance did not immediately perform in the community's celebration but instead performed in front of the front yards of the residents' houses with modest instruments and without wearing costumes but as a promotion of the *mamaos* art group to the community (based on the interview with Dedi on May 31, 2020).

The society of Cianjur rate positively with the existence of the *mamaos* art group as evidenced by the enthusiasm of its citizens to take part in the *mamaos* art, as well as government officials in the city of Cianjur supporting every activity carried out by *mamaos* and providing assistance in form of ideas and funding. *Mamaos* art in this city has a function as a medium of entertainment in celebration and as a soul-growing art in the community.

At the time of staging, *mamaos* players were five people, in general, the players can be divided into several roles, including:

- 1) The player of *Rebab*
- 2) The player of *Suling*
- 3) The player of *Kacapi Indung*
- 4) The singer

- 5) The player of *Kacapi Rincik*

3.2. *The Development of Mamaos Art*

Mamaos art was developed in the Cianjur region and chaired by Mr. Dedi. At the beginning of its development, *mamaos* art at Sanggar Sekar Panghegar focused more on increasing the number of its members. This *mamaos* art has a lot of progress in its development as evidenced by the fact that many parties have offered to the *mamaos* art group to perform in various celebrations and have won the third most creative nationwide at the national level exhibition. This *mamaos* art can perform in other areas with the costs of transportation, meals, and others paid by the invitee (based on the interview with Dedi, on May 31, 2020).

The development of *mamaos* until now has been ongoing, thanks to the persistent effort and hard work of artists or humanists and all levels of society in Cianjur City. No wonder this *mamaos* art has more and more members, complete equipment, and many offers to perform at the celebration of the society.

3.3. *Values and Patterns in The Songs of Mamaos Art*

3.3.1. *Pucung Degung*

*Lamun urang boga maksud kudu junun
kahayang jeung prakna
mun sakadar dina haté
éta mubah moal rek aya buktina.*
(Sobirin, 1987a, p. 46)

Pucung is classified as *Pupuh Alit*, the *pupuh* character reveals a message of notification, shock, and awareness, *Laras Pelog* in *Dedegungan* (high pitched). *Pupuh Pucung* mostly taught in elementary schools, contains pedagogical (see next discussion). This lyric carry advice if you have dreams you have to fight diligently in order to succeed.

3.3.2. *Cirebonan*

*Balebat pajar ti wétan
ciciran wanci geus ganti
poék kasilih ku caang
sinar surya ting karetip
tina arendat di langit
méga- méga hurung ruhruy
nyebar nyaangan buana sarupi nu geus pasini
geus mangsana nyaring galih kasaéan.*
(Sobirin, 1987a, p. 82)

The title of the song "Cirebonan" is not necessarily without content of meaning, however, supports the contents of the final section, about the contemplation of

life. Cirebonan originates from the word Cirebon, a city on the north coast which is famous for its spreading guardian Islam which holds the title Sunan Gunung Jati. The wisdom of a character that comes from an area is usually named according to their respective regions, among others, Ajian Sukawayana, Sumedangan, as well as Cirebonan.

3.3.3. *Naratas Jalan*

*Geura bral geura mariang
geura prak naratas jalan
teangan kasugemaan
enggoning keur
kumeléndang
kumeléndang masing yakin
dibarengan kaimanan
yakin kana pamadegan
tangtungan wanda sorangan
tapi poma 2x lain laku kaangkuan.
Kaangkuan anu mawa
kana jalan kaambrukan
hirup teh lain sorangan
loba pisan nu marengan
keur urang silih tulungan
lain eukeur pacengkadan
nu taya hartina pisan
nimbulkeun pondok harepan
ilang akal keur ngudag-udagan urang*
(Sobirin, 1987a, p. 85)

Naratas Jalan Surupan Pelog, pupuh Sinom. The two stanzas are a unity supports the title *Naratas Jalan* 'Opening the Way'. When associated with the use of stanzas, "to open the way" in this context, has the meaning of making footholds live in search of happiness for later people to emulate. Text *Naratas Jalan* is viewed from the point of view as a series of information, about living. This lyric suggests that living with others is to help each other not to quarrel.

3.3.4. *Salaka Domas*

*Kadiya banténg bayangan
sinatria pilih tanding
toh pati jiwa jeung raga
seja angkat mapag jurit
sanajan di luhur langit
hamo burung rék disusul
sumujud ka ingkang rama
Prabu agung Siliwangi
didamel jimat nagara*

*Sinatria pajajaran
putra siwi Siliwangi
éstu panteg mamanan
seja moal waka mulih najan némanan pati
mun guriang tacan tumpur
ngésto ka ibu ka rama
sumambat ka Maha Suci*

teguh pengkuh henteu unggut kalinduan.
(Sobirin, 1987a, p. 94)

Salaka Domas Surupan Pelog with *Pupuh Sinom*, songs and lyric created by R. Bakang Abubakar. The support of the text in fulfilling the *pupuh* characters is shown by pleasure a heart implied by the character's optimistic attitude, even though it is hard to carry out the mandate of his mother and father. This verse is a transformation of the Mundinglaya poetry story in Kusumah putra Prabu Siliwangi who has to find Salaka Domas amulet in the form of a kite that must be seized with persistent struggle through resistance to the very powerful seven *guriang*. Text Salaka Domas is viewed from the point of view as a series of information, namely struggle grabbed the Salaka Domas.

3.3.5. *Tahajud*

*Tengah peuting sedeng jemplang-jempling
awang-awang keur ilang dangiang
tiis lirih réhé combrék
makhlik nuju menekung
nyambat-nyambat Ilahi Robbi
Gusti Nu Murbeng Alam
sim abdi sumujud
tur pinuh karumaosan
dosa abdi teu wasa ngawincik deui
tina ageung-ageungna
Gusti abdi seja tobat.*

*Mugi kitu maksad abdi Gusti
da Gusti mah sifat Maha Welas
mugi dihapunten baé
sareng abdi piunjuk
bade tumut pangersa Gusti sumembah salamina
siang wengi sujud
mugi taufik hidayah, dilimpahkeun
ka abdi Gusti nu laip
hoyong husnul hotimah, Gusti
mugi ngaijabah.*
(Sobirin, 1987b, p. 82)

This text is viewed from the point of view of meaning as a series of information about supplication to God. The hipogram calls on *Pengawas Alam* from the Tahajud song text, including the song text Sumambat 'Menyeru' and Dandanggula Madenda as follows:

*Horeng kitu sugri nu kumelip, nu lumampah di
saampar jagat, butuh ku Gusti Yang Manon, pada
nyuhunkeun tulung, siang wengi mugi dijaring, diraksa
salamina, teu petot menekung, pada ear maridangdam,
sumambatna mugia hasil ngajadi, maksad teh tinekanan* [Evidently all living beings, who roam all over the universe, need *Gusti Yang Manon* (The All-Seeing God), (they) both begged, protected, guarded day and night forever, incessantly submissive, all of which exclaim, he cries hopefully, means accomplished].

3.4. The Efforts to Preserve the *Mamaos* Art

Indonesia is a country that is rich in culture, many diverse cultures were born in the corners of this country. But with the advancement of time and cultural technology science, it can be toppled like a tree if no one cares about culture. Humans as lovers of culture have an important role in maintaining and preserving that culture. Inheritance of the nation's cultural values is needed to be instilled in the souls of the nation's next generation so that they are always aware of the cultural significance

Mamaos art at Sanggar Sekar Panghegar, Cianjur City, continues to experience changes along with the advancement of time and progresses in science and technology, this *mamaos* art needs to be preserved so that its existence remains and is not replaced by foreign cultures that enter this country.

Based on the interview with Dedi, "*Kesenian mamaos di Sanggar Sekar Panghegar Kota Cianjur, terus mengalami perubahan seiring dengan kemajuan jaman serta kemajuan ilmu pengetahuan dan teknologi, kesenian mamaos ini perlu dilestarikan agar keberadaannya tetap ada dan tidak tergantikan oleh kebudayaankebudayaan asing yang masuk ke negeri ini*" [The art of *mamaos* in Sanggar Sekar Panghegar, Cianjur City, continues to change with the progress of time as well as the advancement of science and technology, the art of *mamaos* needs to be preserved so that its existence remains and is not replaced by foreign cultures], as is the fate of other traditional art, along with the times and advances in science and technology. The development of *mamaos* art has been increasingly eroded by the progress of time and is rivaled by foreign cultures entering Indonesia. Its existence is increasingly displaced by modern art. The celebration of the society in the village who were originally using the *mamaos* art is now increasingly scarce. Therefore, various efforts to preserve and inherit the *mamaos* art must be done well and the continuity of the successor generation.

According to Hadiwinoto (2002), conservation efforts are ways to preserve for a very long time it is necessary to develop conservation as a sustainable effort. So, it is not momentary preservation, project-based, donor-based, and elitist (without strong roots in the community). Preservation cannot survive and thrive if it is not supported by the wider community and does not become a real part of our lives. Conservation experts should not only be discussed at intellectual seminars in luxury hotels, let alone just be a hobby of the rich.

Conservation must live and thrive in society. Conservation must be fought by the wider community.

Preservation efforts must not only be done for a moment and without strong roots in the community but must be carried out continuously from the previous generation to the next generation so that in its journey the *mamaos* art will continue to survive and develop.

According to the mutual agreement between the government, artist and society in Dedi's Interview, the preservation efforts that have been made in the City of Cianjur are:

3.4.1. The Government

- 1) Promoting and urging people in the city of Cianjur to use *mamaos* art in this village or city when they will be entertaining at their celebrations.
- 2) Providing thoughts or assistance in the form of funds to support the progress of *mamaos*.
- 3) Simplify licensing if it will be performed in the area or outside the area.
- 4) Holding meetings with artists and cultural figures to discuss the development of art.

3.4.2. Artists

- 1) Motivating, preserving and passing down culture to the next generation.
- 2) Players who are already senior can foster the younger generation so that when the older generation no longer works, the younger generation can replace and continue to stay sustainable.
- 3) Participating in competitions as a path for creativity and quality improvement.
- 4) Promoting *mamaos* art to the public.
- 5) They always hold routine exercises once a week.

3.4.3. Society

- 1) They always watch if there were a *mamaos* performance.
- 2) Encouraging their children to join *mamaos* art group.
- 3) Supporting *mamaos* art activity.

They always use *mamaos* art services in this village or city if you are going to perform their celebration.

4. CONCLUSION

Based on the results, the following conclusions are drawn. *Mamaos* is Sundanese sound art that uses a set of accompaniment music instruments consisting of *kacapi indung*, *kacapi rincik*, *suling*, and *rebab*. *Mamaos* art was born and developed since 2000 in the Cianjur region and is chaired by Dedi. At the beginning of its development, the *mamaos* art at Sanggar Sekar Panghegar focused more on increasing its number. Preservation of the *mamaos* art at the Cianjur City Panghegar Sekar Community Center has been made available through the assistance from all levels of society, artists, and government officials in Cianjur City who always participate and provide support in the development of the *mamaos* art.

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